under a huge stone which projects from the base of the Nilúdár range on the Gilgit side.

There were formerly seven forts at Tshamtgar. A convention had been made between the Rajah of Gilgit and the Rajah of Skardo, by which Tshamtgar was divided by the two according to the natural division which a stream that comes down from the Bashár mountain made in that territory. The people of Tshamtgar, impatient of the Skardo rule, became all of them subjects to the Gilgit Rajah, on which Sher Shah Alí Shah, the ruler of Skardo, collected an army, and crossing the Mahpun-i-shagurun* at the foot of the Haramtah mountain, came upon Tshamógar and diverted the water which ran through that district into another direction. This was the reason of the

[illegible]

razed to the ground. There are evidently traces of a river having formerly run through Tshamtgar. The people say that the Skardo Rajah stopped the flow of the water by throwing quicksilver into it. This is probably a legend arising from the reputation which Ahmad Shah, the most recent Skardo ruler whom the Gurais can remember, had of dabbling in medicine and sorcery.†

CHILASI SONGS.

[The Chilasis have a curious way of snapping their fingers, with which practice they accompany their songs, the thumb running up and down the fingers as on a musical instrument.]

10. CHILASI.

Tú hún Gitshere bódje almmo dimá bamlo
Mèy shahíni pashalóo dewà salám dámo
Rás; Aje gòje bómo mèy dódá aje mush
Harglon Zóe dèy mo bejómo
Samat Khánay alni mó báshómm tuák
Mùngà deyto; mó dabtar dóm

* The defile of the Mahpun-i-Shang-Rong, where the Indus river makes a sudden turn southward and below which it receives the Gilgit river.

† The Shiah Rajahs of Skardo believed themselves to be under the special protection of Ali.

for many years a slave in Chitral, as Ahmad Shah reports. The Calcutta were converted to Mohammedanism by a saint named Jalaluddin, whose shrine is in Gobrikh, and is one of the most frequented places by pilgrims. The Calcutta say that this saint lived six or seven generations ago. Mir Abdulla (who is really of Afghan descent, but was born in Gobrikh) says that the Calcutta were converted to Islam about 150 years ago. Lastly, this religion has made great progress among the people of Kandia generally. Every little village has a mosque, and in most of the towns there are numerous mosques with schools attached to them, which are generally crowded by students from every caste. In Gobrikh, the Mullahs or priests are, for the most part, of the Shin caste, but men of every caste are eligible to giving education to their sons. Their education is limited to Mohammedan law (of the Hanafite school), and Arabian logic and philosophy. Very little attention is paid to Arabic or Persian general literature and calligraphy, that great Oriental art; as Shin, Indeed, that Khushbak and Mir Abdulla, who are scholars of a very high standard, are wholly ignorant of any of the calligraphic forms, and their handwriting is scarcely better than that of the lowest primary class boys in the schools of the Punjab.

The most accomplished scholar in Kandia is the high priest and chief of Pirow, named Shaqqat Ali, who is a Shin.

The people generally are polished, and have a [illegible] even bearing. Their social and moral status has lately been raised very high. Robbery and adultery are almost unknown, and the usual punishment for these crimes is death. Divorce is seldom practised; polygamy is not rare among the rich men (maliks), but is seldom found among the common people.

Government.—Every village or town is governed by a Council of elders, chosen from among every tribe or "talk." The most influential man among these elders for the time being is considered as the chief of the Council. These elders are either Shins or Yeshkuns. No Kandia can be elected an elder, though he may become a Mullá, but a Mulla-kandia also cannot be admitted to the Council.

The reigning Council of Gobrikh consists of 11 persons, of whom 9 are Shins and 2 Yeshkuns. Pandit Khán is the present chief of the Council. The post of Chief of the Council is not hereditary, but the wisest and the most influential of the elders is elected to that post. Justice is administered by the Mullahs without the interference of the Council, whose opinion is limited to inter-tribal feuds.

Criminals are Marriages.—Hockey on horseback, which is called "baghá" in Gobrikh, is played on holidays; and the place where they meet for the sport is called "baghá-kúta-jha."

Cows are called "sáli" in Gobrikh, and are considered in the same by Mohammedans.

Dancing is not practised generally, as in the other Dárd countries. Only "Doms" dance and sing, as this is their profession; they play on the "surdi" (pipe), sabáb (harp), and dhanjhi (drum).

The "purdá" system, or "veiling" women, is practised among the gentry, but it is only lately that the system was introduced into this country.

and have at all times borne a high reputation for bravery. In former days, Chilas, with the neighbouring valleys of Darel and Gor, owed allegiance to Gilgit, but the Chilasis were notorious for the way in which they tyrannised over the whole surrounding country, making frequent raids, plundering and carrying off men, women, and children into slavery. The Cashmere, Kishengunga, Astor, and Gilgit Valleys were frequently laid under contribution, and they boast of having once plundered Iskardo. During the Sikh occupation of Cashmere, an expedition was sent against Chilas, but sustained a disastrous defeat. Permission was granted by the British Government, in 1851, to the Maharajah Gulab Sing to exact reprisals for a successful raid, and two columns entered Chilas,—one from Cashmere by the Loilab Valley, and one from Astor by the Mazeroo Pass. The Chilas fort was taken, and the Chilasis made submission, agreeing to pay a yearly tribute of a hundred goats and five tolas of gold, and promising that the fort of Chilas should not be rebuilt. Talli is now the only fortified place in Chilas. Since then Chilas has given no trouble to the Cashmere Government. Three hostages reside in Cashmere, and are changed yearly. Cashmere officials do not, however, visit the country, and any attempt to exercise authority would probably be resisted.

The love of music, dancing, and polo, which are so marked among all the neighbouring communities, are unknown in Chilas; and ponies, which are common enough elsewhere, are scarce.

The country is bare and treeless. The village of Chilas is situated about half a mile from the Indus, on a plain three miles in length, and from a mile to a mile and a half in breadth, sloping gently down to the river. Basmar, though a dependency of Chilas, has paid a separate tribute to Cashmere of twelve goats and three tolas of gold since 1842. The Chilasis relate that in former times a Hindoo Rajah, named Chachai, ruled in Chilas over the whole of Shinkari, but that, dying childless, his country became divided into republican communities, as at present. In later days a disastrous civil war broke out in the community between two brothers, Bût and Matchuk, which ended in the defeat and expulsion of all the partizans of the latter. The Bûts are now the most prosperous family in Chilas.* Tradition still preserves the name of Naron, a

* This is perhaps the origin of the name "Bûtia," applied indiscriminately to all Hindu by Cashmere officials.

4 AV3 Dard AV3 Burushe AV7

Indian nautch. In Hunza a very spirited sword-dance is performed. Sometimes two or three dancers enter the circle together, one acting as leader to the others. At weddings ten or twelve join in, each holding sword or battle-axe in hand. The public dancing of women, mixed with men, is now only practised in Hunza. In Bushkar dances of women take place on feast days, but men are not allowed to be present. In Chitral and Yassin the Ashimadek class affect to despise dancing, and seldom join in it, but the rulers of those countries keep dancing-boys for their amusement. In Yassin, on one occasion, I witnessed some of their performances by torch-light, which made a very picturesque scene.

The music consists of a double-headed drum beaten with sticks, two or three pairs of small metal kettle-drums, and two or three clarionets made of apricot wood. Special airs are reserved for the ruler and different officials. The musicians are Doms, and every man of any consideration has his own band, which attends him whenever he moves. Every village also has its band. The singing is of a less pleasing nature, but it is interesting, as being one of the methods by which old historical traditions are preserved. In Gilgit singing by individuals is not common, the usual practice being to form large chorus parties, which chaunt the deeds of former kings. Generally the singers form into two parties, each of ten or a dozen, and sing alternate verses. The end of the verse is emphasised by a simultaneous step or bound forward, or sideways, which causes jostling and somewhat mars the effect.

Considerable difference exists in the nature of the songs of the different countries. In Gilgit, Hunza, and Nagar, the songs are, with few exceptions, of a warlike nature, and celebrate the achievements of different princes. In Hunza and Nagar, where the language spoken is Boorishki, the songs are in Shina, as the native language does not readily lend itself to poetry. Shina songs are harsh, and the words

Bibliolph G-2 (1873-1878) 1880 AUS-afghanistan-NOT
4 AV3 Dard Av3
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present a few striking images which want connection, and which are often repeated with wearisome iteration. The Khowar songs are mostly of an amatory nature, seldom treating of warlike subjects, and give evidence of a more cultivated taste than those in Shina, while the musical nature of the language and the better rhythm of the verse entitle them to the first place in Dard poetry. Generally two performers stand a little distance apart and sing in strophe and antistrophe to each other: a chorus stand by who do not repeat the words, but give emphasis to the periods by a loud *Ah Ha* and by stamping.

The following examples will give a good idea of the different styles:—

D 533 B 533

D 539

B 539

SHINA.

I.

Loh wáto, Soori Gowritham, loh wáto,
Bútgá birdi loh wáto, dínyá sung tarégo.
Loh wáto, shjo Malika, loh wáto,
Bútgá birdi loh wáto, dínyá sung tarégo.
Né loh wáto, Soori Habbi Khan, loh wáto,
Bútgá birdi loh wáto, dínyá sung tarégo.
Tai shni shgá bódik té allah in Sargin goomchoré
Loh wáto, shjo Malika, loh wáto.
Tai shni shgá bódik té allah in Sargin goomchoré.

TRANSLATION.

Dawn has come, Soori Gowritham, dawn has come.
To the whole earth dawn has come, the world is lighted up.
Dawn has come, grandson of Malika, dawn has come.
To the whole earth dawn has come, the world is lighted up.
Again dawn has come, Soori Habbi Khan, dawn has come.
To the whole earth dawn has come, the world is lighted up.
Thy mother, too, in her wisdom cherished us in Sargin.
Dawn has come, grandson of Malika, dawn has come.
Thy mother, too, in her wisdom cherished us in Sargin.

II.

The forest serpent, Soori Mahomaud Khan.
The forest serpent rouses himself.
Beyond Shurot he will brandish his sabre.
The forest serpent of the race of Malika.
The forest serpent rouses himself.
Beyond Shurot he will brandish his sabre.

Add Biddulph G-3 (1873-1876) 1890 AIII-Afghanistan-AIII
4 AV3 Dard AV3

539 *A bulbul has alighted on the turf for shade,*
I am ready to be cooked like an onion for you.
Oh my life, I will give my life for you!

Oh bulbul, oh mynah, what is in your heart?
You know my life is placed in my hand for you,
Oh my life, I will give my life for you!

Let it not be concealed, I am dying for love of you,
Give me one glance with your crystal eye,
Oh my life, I will give my life for you!

Forgetting my country I am distracted and wonder,
On what joyful day shall I see your face?
Oh my life, I will give my life for you!

Your cuckoldy kuskool touching your milk-white neck
Is like a fly defiling cream.
Oh my life, I will give my life for you!

III.

I roam on the mountains as if I trod on hot ashes,
The sword of love has stricken me; I made of myself a shield of two bones.
Oh Yoormun Hamin!

Oh Fairy I swear by God after seeing you there is no light,
Night and day are alike dark to me, no dawn comes to me.
Oh Yoormun Hamin!

The curls of my bulbul are like rosebuds and maiden hair fern,
Come sit by me and sing like a mynah or a bulbul.
Oh Yoormun Hamin!

Still I look at you; you turn away and look elsewhere,
My life is yours, why do you look at my enemies?
Oh Yoormun Hamin!

Your long ringlets and your well-curled hair are like heliotrope,
You bind up your locks to slay this frail.
Oh Yoormun Hamin!

I sigh day and night for the bulbul,
I kiss your pearly ringlets in my dreams.
Oh Yoormun Hamin!

533 This is a very favourite song in Upper Chitral, where the grave of Yoormun Hamin is still to be seen. A romantic story is attached to her memory.

The above songs must not be studied as examples of the language: they contain many inflexions which are not found in the colloquial. Dr. Leitner has collected a large number of Shina songs.

7: Francke M-5 (no date) 1904 AJ4 West Tibetans AJ4
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T D 174 797 782 539

The following is my attempt at a restoration of the text according to the Dard-dialect of Da:

Dargyassi de tija namo hla zhuni
Shuni bhi tija namo hla zhuni
Sinani bhi tija namo hla zhuni

Translation:

Give abundance! Honour to thee, oh god Zhuni!
Crops also! Honour to thee, oh god Zhuni!
A son also! Honour to thee, oh god Zhuni!

T D 539

Notes on the Dard text:

Dar-rgyas is a Tibetan synonym compositum meaning about 'abundance;' *di* was probably in course of time contracted from *de*, give, and *ti*, thee; *tisha* or *tija* means 'to thee,' *sha* and *ja* are frequently used terminations of the dative case; *nomo* instead of *namo* is a case of assimilation of the vowel of the first syllable to that of the second syllable; *namo* as well as *nomo* often occur in the sense of 'glory, honour' in the Bono-na-songs, Ladakhi Songs, No. XXXI ff; *hla* is the Tibetan *lha*, a Pre-Buddhist god; *Zhuni* is the proper name of the house god. *Shuni* means 'harvest'; *bi* is supposed to be the same as Urdu *bhi*, meaning 'also.' Also in the second and third lines the *ti* of *tisha* was lost in the preceding word. The *ni* in *sinani* is the emphatic syllable of Tibetan.

T D 174 527 796

(4) *Dard customs.*—To the present day the Māmani-festival is considered as a Dard custom. It is held 1½ months after the 21st of December. In Khalatse it is celebrated in this way:—Cooked heads of goats and sheep, and omelettes called *ten ten*, are brought before an ancient row of *mchod rten* (mchòd rtengyi sgang) which goes back to Dard times, and a feast is given to everybody who will partake in it. Strangers are welcome.

T D 174 533

Also the Ladakhi music and art of dancing is so entirely different from Tibetan music and dancing that non-Tibetan influences must be suspected here. In Ladakhi music, besides the Chinese scale,—classical scales are in frequent use. Of classical scales I have discovered the following in my collection of Ladakhi tunes: Ionian, Aeolian, Lydian, Mixo-Lydian. It is easier to believe that these scales came here through a Dard channel than from Tibet. Although the metre of the Tibetan Ladakhi songs is almost invariably trochaic, the metre of the Ladakhi tunes is iambic.

T D 174

I have tried to prove the Dard origin of one single West Tibetan village only. It would probably be easy to accumulate similar reasons

1: Drew G-3 (1862-1872) 1875 AV1 Kashmir
Dard AV3

564 small number of families are of a caste called Ronū, and that they are held higher even than the Shīn. It is possible that this rank is derived from their having in former generations held some offices of power, hence the caste could not be wide-spread; as, however, it may be a clue worth following out, I record the fact.

The remaining four castes are of undoubted importance in an ethnographical view. These are the same divisions as are given in an account of the Chilāsis by Captain Ommaney, in the Panjāb Government Gazette, of Feb. 28, 1868, quoted in the Appendix to Dr. Leitner's work; and they are also spoken of as the four primary divisions by Dr. Leitner's informant, a Saziní; Dr. Leitner himself, by adding the names of many other castes (which I incline to think are subdivisions), makes less of this fourfold separation, and he inverts the positions of Kremin and Dūm.*

• [533] Beginning with the lowest of the four; we find the *Dūms* acting as musicians, like the low-caste Marāsis of the Panjāb and the Domes of other parts of India, and like also the Bems of Ladākh and the Bātals of Kashmir. It will be remembered, too, that the lowest caste at Jummoo—the outcasts to whom was relegated the lowest kinds of work—is called Dūm, though there the musicians and dancers are not taken from among them. Thus all through these hills, in all the different nations, we find a lowest caste, one everywhere treated as unfit for ordinary social intercourse, corresponding in all the cases either in name or in occupation, or sometimes in both. It is true that in each nation that lowest caste has something of the general characteristics of the nation as a whole. In every case their language is the same as that of those they live with, and has no connection with that of the similar caste in the neighbouring nation. In form and features they are somewhat like and somewhat different from those who are in some measure their masters; we saw that the Dūms of the Outer Hills differ in form and complexion from the men of the higher castes, and that the Bātals of Kashmir by no means equal the ordinary type of Kashmīrī. Of the Bems of Ladākh and the Dūms of Dārdistān I hardly saw enough (for in truth they are few in number) to be able to

* 'Dārdistān,' part ii., p. 25, and part iii., p. 48.

4: Durand G-3 (1888-93) 1900 AV1 Kashmir
Dard AV3
Chitral

644 under some magnificent chenar trees. It was a very picturesque sight: row after row of the Mehtar's sons and courtiers in the most brilliant dresses sat on each side of us on the ground, in 644 the shade of the trees. The usual band, composed 533 of half a dozen kettle-drums played with sticks, 535 double-headed drums played with the hand, and pipes, struck up, and the *corps de ballet* of men and boys, in their smart new uniform, dashed into the space in front of the daïs and began dancing. The dances, as a rule, are much the same as the Indian *nautch*, but a trifle quicker and more varied. There are, however, some very quick and lively dances full of energy, where the men dash round with flying steps, and one or two rather good sword dances, which are worth seeing.

The Chitralis will dance, and look on at dancing, all night long; they are passionately fond of it; the only thing which they will stop it for is to hear their boys sing. The songs are the usual love songs with occasional songs of war. I never picked up enough of the language to understand them, but some of the airs were charming, and deserve to be collected. I was always thankful when the boys came on instead of the dancers. The boys' voices are really beautiful, and one would willingly have called for them oftener had it been possible to do so without giving the enemy cause to blaspheme. They had a pleasant way sometimes at night, as you sat round a camp fire smoking, of bringing a boy, and starting him singing in the darkness behind you. Very pretty plaintive melodies they sang, accompanied by a few notes of the pipe.

4: Durand G-3 (1888-93) 1900 AV1 Kashmir
Dard AV3
Chitral

The chorus at the Mehtar's durbar was composed of all his men off duty, men from all the neighbouring villages who had come to see the fun, a stray Kafir or two who grinned in a friendly way at us, all the heterogeneous rabble possible to collect in Chitral. The price they paid for being present and looking at the dancing was continued applause, shouts of encouragement to the dancers, in which they were led by an official who was described as the head of the Mehtar's household. He was a very wild-looking creature, who rushed along the ranks of the spectators dressed in a scarlet cloth choga, and armed with a big ornamented stick, with which he belaboured any of the crowd who did not shout loud enough. After we had sat through the performance for some time the Mehtar rose, and, taking me by the hand, escorted me along a narrow path made by laying down cotton cloth, white and coloured, and stuffs of various kinds, finishing in a strip of sham kinkob, all of which became the perquisite of my servants after I had passed over it. The path led along the faces of the fort to the private garden, from which there was a door leading to the household offices and ladies' apartments. In the garden we found a tent pitched, into which we entered, followed by three or four of the Mehtar's most important sons and nobles.

Directly we had sat down the Mehtar began an oration which lasted an hour, with interruptions to drink iced water, and to rub snuff on his gums, the Chitrali way of taking this most seductive form of the weed. The upshot of his discourse was that

4: Durand G-3 (1888-93) 1900 AV1 Kashmir
Dard AV3

224 party got to the far end of the jungle, the inevitable band began to play. Nothing can be done in these [533] wilds without a band, and on this occasion the performers were posted some three hundred yards ahead of us, on the side of the hill forming the river bank. In a few minutes we saw a man emerge from the jungle and run up to them, and a wild fanfare and fierce yells announced a bear was found. The next thing one saw was some dogs and a couple of mounted men flying through the jungle, and then the bear broke in view surrounded by dogs. He headed straight for our rock, and was killed at its foot. It was a pretty beat, and a characteristic bit of sport, the men galloping along keeping the bear straight, sheering off if they were heading him, dashing fearlessly at him if it was necessary to turn him, the dogs all the time driving him along. All this over the usual ground, one mass of rocks and the difficult tangle of a broad river bed covered with tamarisk bush. The swordsmanship was not equal to the hunter's pluck. We found the bear had a slight sword cut, but the swordman's horse had a far worse, a frightful wound on the stifle caused by a badly delivered backward cut at the bear. One of Robertson's greatest triumphs in surgery was the treatment of the wound, which he sewed up; the horse completely recovered, and the doctor's fame became great. After we had left Gakuch a couple of days they told us the jungle across the river there had been full of bears, but, knowing that I had a huge pile of correspondence, the Rajas said nothing about it. This was rather annoying, for I never again got the chance of a good beat at Gakuch.

1 [ie., the tamarisk jungles of Gakuch -- Analyst]